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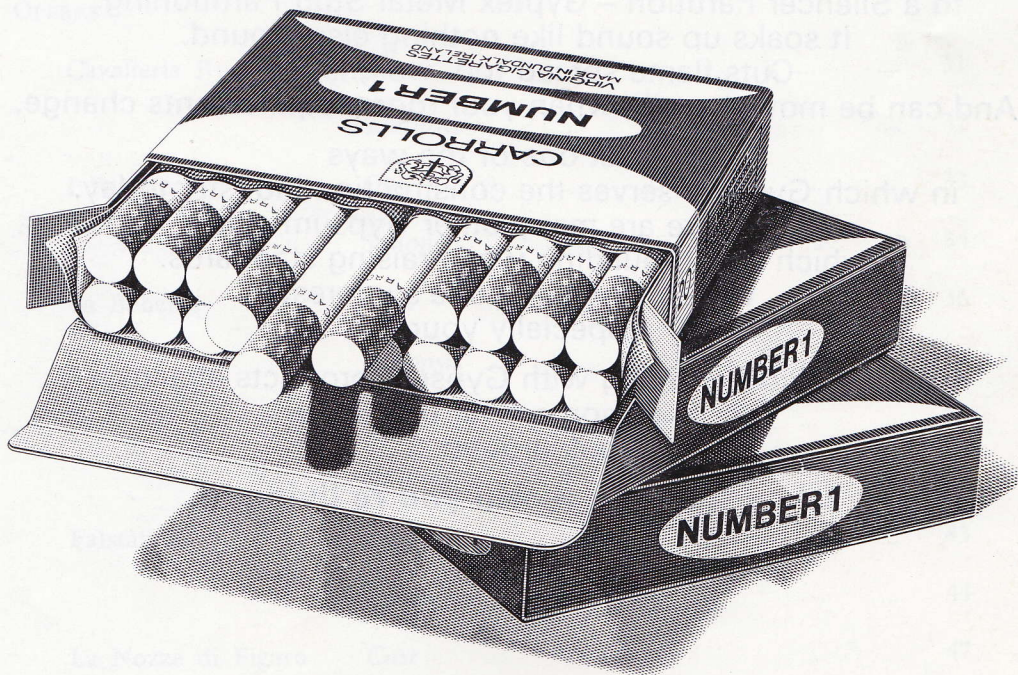


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(Puccini)

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(Verdi)

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(Verdi)

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(Mozart)

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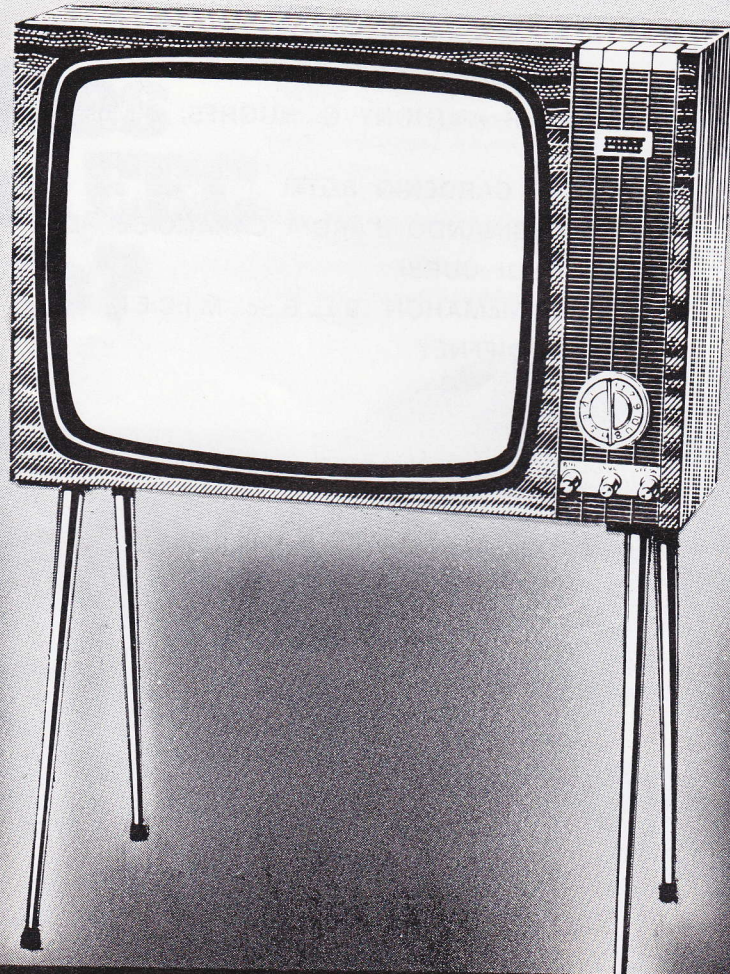
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OUR THANKS TO THE PRESIDENT OF IRELAND

I am privileged, as the longest serving member on the Management Committee of the Dublin Grand Opera Society, to be selected to express the sincere appreciation of the honour done us by the President of Ireland, His Excellency Eamon de Valera, in attending our two seasons of opera annually during His Excellency's fourteen years in office. Only once, when he was indisposed, did he miss a season and on that occasion he requested the then Taoiseach, Mr. Lynch, to represent him.

His genuine interest in our work, so eloquently manifested, has been a great encouragement to the members of our Society in the cultural activities to which we have voluntarily put our hands, to provide for our people, opera of the highest quality.

To present so varied a programme of opera in the original language, and learn those many operas by heart, represents many long nights of hard work in rehearsal by the Dublin ladies and gentlemen who make up our chorus; all this to give our Irish people the kind of opera they deserve. We are quite sure that His Excellency, who, in his early life, was acquainted with sacrifices for the Irish people, is fully sensible of all this.

I want to assure him on their behalf, as well as on behalf of our committee, that the presence at our performances of the First Citizen of our country has been for us all a worthwhile acknowledgement on His Excellency's part, of our hard work, and a source of stimulating reward. As His Excellency has honoured our opera seasons by his presence while he has held office, we hope he will continue to come to see our presentations when he lays down the burden of office. We thank him heartily for his unfailing, appreciative kindness.

William O'Kelly, Lieut.-Col., Rtd.,
Chairman, Dublin Grand Opera Society.



The President and his party arriving at the Gaiety Theatre for Gala night



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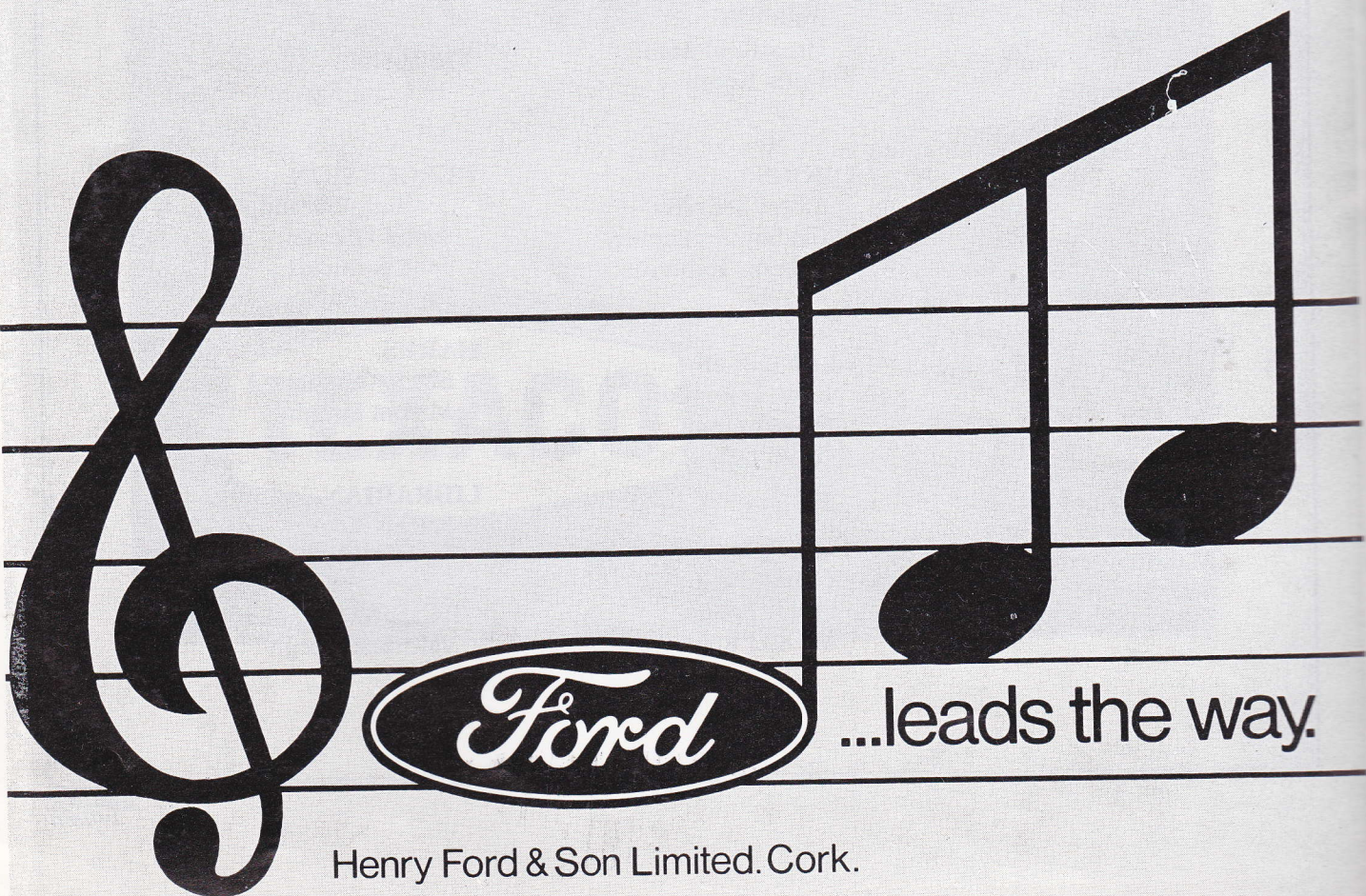
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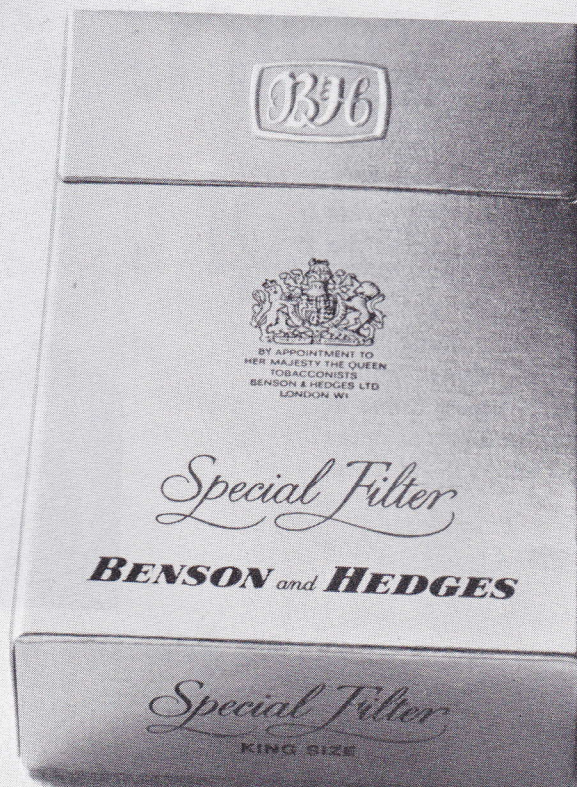
NAPOLEONE ANNOVAZZI Artistic Director

(Conductor) Though born a Florentine completed his musical studies at Venice and began his conducting career at Riga in 1935. Combining work in the fields of symphonic and opera music, he has conducted the Santa Cecilia, Vienna Symphony and Munich Philharmonic Orchestras and the orchestras of Lisbon and Madrid, and in the field of opera, at the State Operas of Vienna, Cologne, Wiesbaden, Munich and in Bucharest, Lisbon, Paris, Barcelona, Naples, Rome as well as at Caracalla. In America he has directed opera at Havana, Mexico and the City Center, New York.



ALBERT ROSEN

(Conductor) was born in Vienna and after studies at the Musikakademien in Vienna and Prague became a conductor at the Prague Opera and, subsequently, first conductor at the Smetana Theatre in the same city. He has also appeared as guest conductor of the Prague Symphony and Radio Symphony Orchestras. From 1965 to 1968 he conducted at the Wexford Opera Festival. In 1969 he was appointed conductor of the RTE Symphony Orchestra. Mr. Rosen's direction of the D.G.O.S. production of Beethoven's *Fidelio* at the Gaiety December 1970 was one of the highlights of operatic experience in Dublin.



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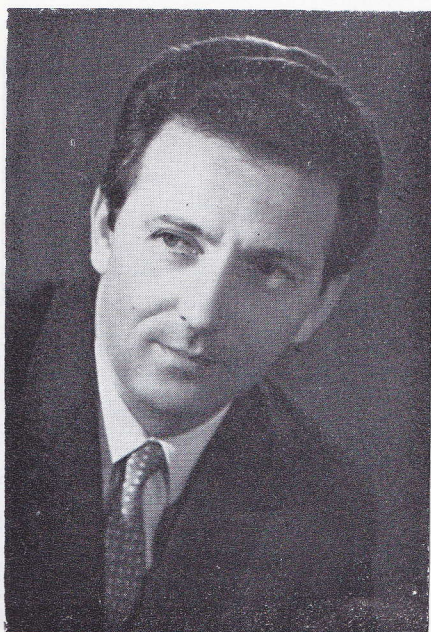
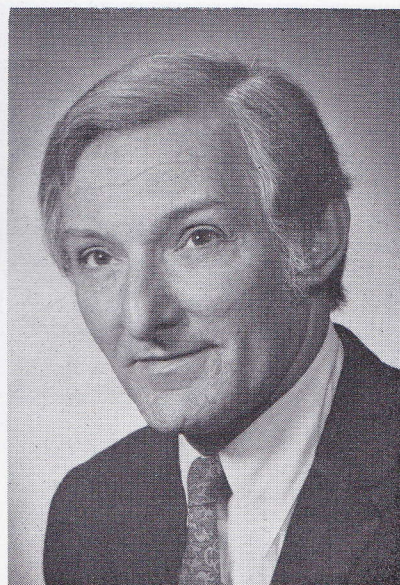
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Producers

PHILIPPE PERROTTET

Philippe Perrottet is Australian, of Franco-Russian-Irish descent. He started his artistic career as a boy soprano in the Cathedral at Sydney, later becoming an actor and designer and then a dancer and choreographer. During his eight years as Ballet Master and Choreographer for Sadler's Wells Opera, he gradually turned to producing, and has since produced operas for (amongst others) the Welsh National Opera, the Oxford Bach Festival, the Camden Festival and the London Chamber Opera, of which he is Director. He is adviser to the Ethiopian State Theatres, and is the author of the book 'Practical Stage Make-up'. This is his fifth season with the D.G.O.S. as Producer, but he has also appeared with them as dancer-choreographer in 1953. He was also choreographer for "Faust" in 1972.



SANZIO LEVRATTI

(Producer) He began his career of operatic producer a few years ago. Before that he worked as a journalist and then took up the study of music at the Pesaro Conservatoire at a time when he aspired to being an opera singer. Mr. Levratti is a man of many parts in the theatre. Recently he acted in two successful Italian films named *Doctor Professor Guido Tersilli* and *O dolci baci e languide carreeze*. As producer he has directed operas at the Greek Amphitheatre of Siracusa, at the Greek Amphitheatre of Taormina, at the Roman Theatre of Minturno, at the Teatro Comunale of Bologna, at the State Opera of Essen with the tournee of the Teatro Regio of Parma, at the July Musical Festival of Trapani, etc. This is his third visit to Dublin.

Chorus Masters

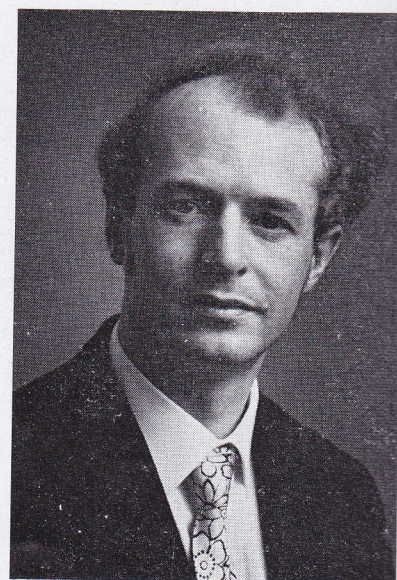


JEANNIE REDDIN McDONALD
L.R.A.M., A.T.C.L.

(Chorusmaster and Accompanist) was trained in choral work at the Mathay School of Music, Manchester. She has now been Resident Chorusmaster Accompanist to the D.G.O.S. for several years, after previously assisting the Society in many offices. She is, besides, a pianist of eminence. As accompanist she has appeared with every Irish artiste of distinction, vocal and instrumental, and at home, in Britain and on the Continent with many international celebrities, including Paolo Silveri, Ebe Stignani, Teresa Stich-Randall, Walter Greisler, Joan Sutherland, Alfredo Campoli and Eric Gruenberg. She has also participated in several Wexford Festivals.

DAVID COUSSELL

Born in London and studied conducting, piano and singing at the Guildhall School of Music and Drama. During the past 11 years he has appeared in Concerts and Recitals throughout Europe as well as being repetiteur at Edinburgh Festival. Mr. Coussell was from 1968 to 1971 Head of Music Staff for Basilica Opera. This is his first visit to Dublin.





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Chorus Masters



JOHN BRADY

John Brady (Chorus Master) received his Diploma at the College of Music, Dublin. Joined the D.G.O.S. chorus in 1965 as a tenor and has sung in every season since that time. Since 1969 has assisted as chorusmaster in preparing the chorus for the International Seasons of opera. Last year received high praise for his work in preparing the chorus for the *Queen of Spades* which was sung in Russian. John is organist and choir master at St. Peter's Church, Bray, Co. Wicklow.



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The Artistes...

ANNA MARIA BALBONI

(Soprano) Born in Ferrara. Studied at the Parma Conservatory and made her début in Naples at the "Teatro di Corte". She has sung at Venice's La Fenice in the role of Eva in Wagner's *Die Meistersinger* and in *Otello* with Del Monaco and Tito Gobbi. She has sung also at the Comunale of Bologna, the Verdi Opera House of Trieste and the Teatro Petruzzelli in Bari. She took the part of Elsa in the D.G.O.S. production of Wagner's *Lohengrin* in December, 1971, and in *Manon Lescaut*, Spring 1972.



NICULINA MIREA CURTA

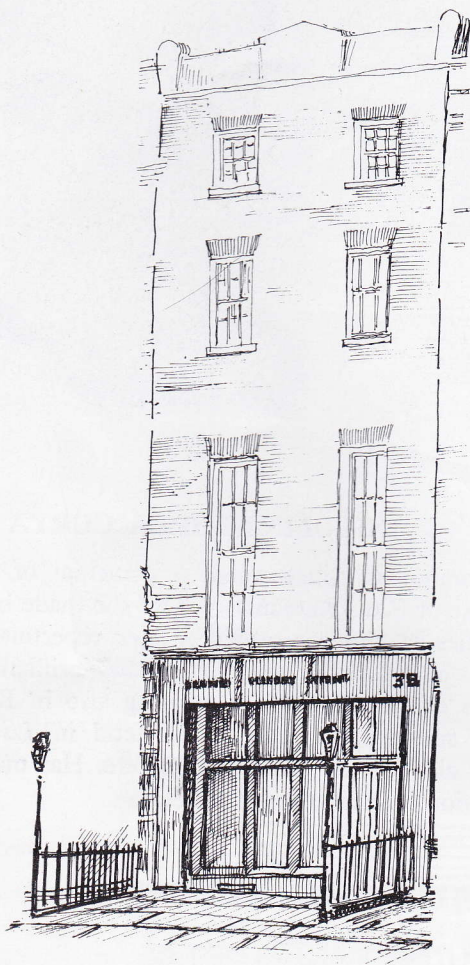
(Soprano) is, since 1960, a principal of the opera house of Cluj (Rumania), where she made her musical studies at the conservatory. Her repertoire includes most of the Mozart operas and the "brilliant" soprano roles of Italian opera. Has sung also in Russia and, last summer, in Italy as Violetta in *La Traviata*. Has also a wide concert repertoire. Has made several previous appearances in Dublin.



DEIRDRE GRIER

(Soprano) After winning cups at the Limerick Feis and the Feis Ceoil in 1966 studied for 3 years at the Conservatoire Royale de Musique of Brussels, where she was awarded the Grand Prix for Singing and Lyric Art. This led to her engagement at the National Opera Studio, Brussels, where she has sung in seven operas over the past 3 years. Has broadcast for RTE and Belgian T.V. Invited to represent Ireland next June in Brazil at the biennial International Concursus for singers.





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The Artistes...

RITA LANTIERI

(Soprano) graduated in 1966 from the Conservatorio, Tartini of Trieste. Successful at several important international competitions, including those of Merano and Vercelli. Made her operatic début in Puccini's *La Rondine*. Has sung at many Italian and Continental opera houses, including those of Trieste, Venice, Turin, Zurich, Nancy, Zagreb and Munich. Has appeared on both Italian and Swiss T.V. First visit to Dublin.



SILVANA MAZZIERI

(Mezzo-soprano) is also a Spoleto graduate and has already sung major mezzo roles on most of the more important operatic stages in Italy. These included the Rome Opera and Terme di Caracalla, the Fenice of Venice, the Verona Arena, the Regio of Parma and the Verdi of Trieste. First visit to Dublin.

RUTH MAHER

Has been a guest artist with the D.G.O.S. every season since 1969 displaying a tremendous versatility in roles which ranged from the Old Blind woman in "Andrea Chenier" to the youthful Pauline in "Queen of Spades." Before returning to Dublin in 1968 to sing with the R.T.E. Singers, Miss Maher sang with the Sadlers Wells Opera Company.





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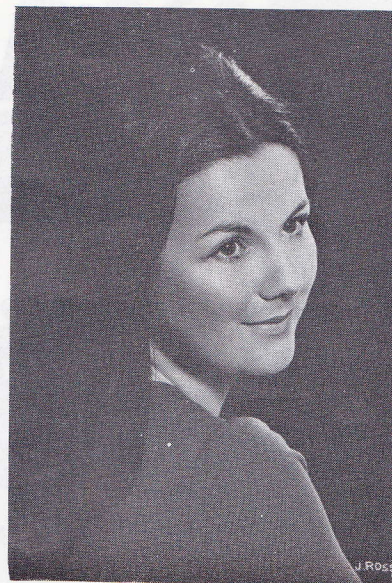
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The Artistes...

TERRY REID

(Soprano) was born in Donegal. After study at the Royal Irish Academy she proceeded to the St. Cecilia Conservatory of Music in Rome, graduating with final diploma in 1970. For an Irish singer she has already had the unusual distinction of engagements in Italy, Brussels and Madrid with the famous orchestra "I Virtuosi di Roma" under their conductor, Renato Fasano, and other organisations. Has broadcast also on Italian Radio (RAI).



MARIA ANGELA ROSATI

(Soprano) is already familiar to Dublin audiences in the lyric and dramatic soprano roles. Among other important engagements during the past year has sung Turandot at the San Carlo, Naples, and Norma at the Regio of Parma. She recently shared the latter difficult role with Montserrat Caballé at the Paris Opera. Made her American début last November in Philadelphia as Leonora in *Il Trovatore*.

ILEANA SINNONE

(Soprano). Since her only previous appearance in Dublin eight years ago Ileana Sinnone has built up a solid international reputation in the leading opera houses of the world, including the Berlin State Opera where most of the major Italian roles have been entrusted to her. Also a regular member of the Scala, where she has recently sung the role of Amelia in *Ballo in Maschera*.



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had to be accessible by 4 different roads



the Beatac

The Beathac, or keeper of constant open house for strangers, was a man of some standing in ancient Ireland. The name Beathac is based on the Irish words Biadh, meaning food and Eadach meaning clothing. In effect they were noble hoteliers who dispensed hospitality . . . free of charge! They were high in rank, being permitted to wear four colours in their garments which was only three less than princes. However, to qualify for the title of Beathac a man had to have seven town lands, seven herds of cattle, each of 120 cows, and his house had to be accessible by four different roads. It is said that there were several thousand such open houses in ancient Ireland . . . and, remember, each was accessible by any one of four roads!



April 23, 25, 27. May 3. At 7.45 p.m.

CAVALLERIA RUSTICANA

By PIETRO MASCAGNI (1863-1945)

Text by G. Menasci and G. Targioni-Tozzetti

Turiddu, A Young Soldier	NUNZIO TODISCO
Alfio, The Village Teamster	SALVATORE SASSU
Lola, His Wife	{ DEIRDRE GRIER (May 3) RUTH MAHER (April 23, 25, 27)
Mamma Lucia, Turiddu's Mother	OLIVE DUNCAN
Santuzza, A Village Girl	MARIA ANGELA ROSATI

RTE SYMPHONY ORCHESTRA
(By kind permission of the RTE Authority)

Conductor : ALBERT ROSEN
Producer : SANZIO LEVRATTI

Scenery designed by SANZIO LEVRATTI and built and painted in the Gaiety Theatre Workshops
under the supervision of Mr. ROBERT HEADE

Costumes by CASA JOLANDA, Rome

Make-up by MAX FACTOR

Time : The present, on Easter Day

Place : A village in Sicily

CAVALLERIA RUSTICANA

RUSTIC CHIVALRY

By PIETRO MASCAGNI (1863-1945)

Libretto by Giovanni Targioni-Tozzetti and Guido Menasci based on the novel by the Sicilian author Giovanni Verga. First produced in Rome in 1890.

Mascagni's *verismo* opera is in one act and is set in a village in Sicily in the nineteenth century. There is an orchestral prelude leading into the *Siliciano* sung behind the curtain by Turiddu (tenor) in praise of Lola, who was his sweetheart before he went on military service. On returning he found her married to Alfio, the carter.

The curtain rises on the village piazza where Turiddu's mother, Lucia (mezzo), has her osteria. It is Easter morning, the bells are ringing. The people salute the festive day in a happy chorus. Santuzza (soprano) comes in search of Turiddu. With Lola married, he had turned to Santuzza and seduced her. Santuzza suspects he has resumed his old affair with Lola. When his mother says that her son has gone to bring wine from neighbouring Francofonte, Santuzza retorts that he was seen only that morning in the village. Alfio (baritone) joins them, cracking his whip and extolling in his song the joys of a teamster's life and the beauty of Lola, his wife. Casually he mentions that he had just noticed Turiddu near his (Alfio's) cottage. Santuzza's fears are confirmed.

The villagers gather for Mass and sing the famous Easter Hymn *Innegiamo, il Signor non è morto* (The Lord is not dead, but arisen). All go into the church save Mamma Lucia and Santuzza, who feels herself unworthy to enter. Santuzza in her despairing outburst *Voi lo sapete O Mamma* tells the older woman the sordid story of her betrayal by Turiddu and his abandonment

of her for Lola. Lucia is shocked and frightened. She too enters the church, leaving Santuzza alone. Turiddu now finally appears. In an angry scene (duet) Santuzza alternately pleads with Turiddu to come back to her and threatens to tell Alfio of the relationship between his wife and Turiddu. Feelings are heightened by the brief appearance of Lola (mezzo), who ogles Turiddu and gibes at Santuzza. Turiddu repulses Santuzza's final appeal and defies her to do her worst. When Alfio comes in search of his wife Santuzza, now beside herself, discloses Lola's and Turiddu's betrayal of him and incites him to avenge his lost "honour." This Alfio swears to do.

Now follows the famous Intermezzo played by the orchestra to an empty stage.

The people come out from Mass, some stopping at Lucia's tavern where Turiddu, singing his *brindisi*, invites them to join him in a toast to Lola. His offer of wine to Alfio is brusquely rejected by Alfio as "poison." The challenge is clear and is accepted by Turiddu in the traditional Sicilian fashion of an embrace and the biting of the left ear. The women leave in terror while the men go with Alfio to the place for the inevitable duel. Turiddu, with a premonition of death, confesses his guilt, bids farewell to his mother (who does not yet know of the duel), begging her to care for Santuzza should he not return from where he is going. He rushes off to the fight. Soon confused shouts are heard in the distance. The tension rises. A woman's voice screams the epilogue to this violent drama of rustic honour and revenge—*Hanno ammazzato compare Turiddu* (They have killed neighbour Turiddu).

April 23, 25, 27. May 3

I PAGLIACCI

By RUGGIERO LEONCAVALLO (1858-1919)

Canio (in the play 'Pagliacci'), Head of a Troupe of Strolling Players	RENATO FRANCESCONI
Nedda (in the play 'Columbine'), Wife of Canio	RITA LANTIERI
Tonio (in the play 'Taddeo'), A Clown	SALVATORE SASSU
Beppe (in the play 'Harlequin')	PATRICK RING
Silvio, A Villager	GIORGIO GATTI

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Make-up by MAX FACTOR

Time : The Feast of the Assumption, about 1865-70

Place : Montalto, in Calabria

Act I

A road near the village of Montalto - Morning

Act II

A road near the village of Montalto - Same Evening

I PAGLIACCI

(STROLLING PLAYERS)

By RUGGIERO LEONCAVALLO
(1858-1919)

Like *Cavalleria*, with which it is usually coupled, this two-act opera is a melodrama of the verismo school. First produced Milan (conducted by Toscanini) in 1892 two years after its companion piece. The libretto is by the composer himself and based on an actual episode in Calabria, when one of a troupe of strolling players (Pagliacci) killed his peccant wife.

The scene is a village in Calabria on the Feast of the Assumption.

The *Prologue* is sung before the curtain by Tonio (baritone), one of the players, who announces that the play about to be seen is a drama of real life and that the author has been at pains to chronicle faithfully the joys, tears and passions of humanity itself.

ACT I

The villagers excitedly greet the arrival of the players. They point out the various characters and actors—Canio, Nedda, Tonio, the hunchback, and Beppe already dressed in the costumes of the characters they are to play — Punchinello (buffoon), Columbine, Taddeo and Harlequin respectively. Canio, leader of the troupe, invites all to attend their performance at 11 o'clock that evening (*A Ventitré Ore*) of a drama of love and hate. Tonio moves to help Nedda (soprano) down from her cart but is roughly pushed aside by Canio. The villagers, quick to notice Tonio's interest in Nedda, needle her husband good-humouredly about it. Canio retorts rather menacingly in the piece *un tal gioco, credetemi* that his wife may well philander with her stage lover in the play but if she should attempt to betray him in earnest let her beware. Nedda takes the point and is troubled because, unknown to Canio, she already has a lover in this

village. After a chorus inspired by the Vesper bells, Canio goes off with Beppe to the tavern. Left alone Nedda broods a little on the fancied threat in Canio's words. Dismissing the thought, however, she sings her aria *O! che volo d'angeli* in enjoyment of the sun and the songbirds. Tonio sneaks back and makes passes at Nedda. She repulses him with contempt and derides his deformity, finally lashing him across the face with a whip. He departs snarling an oath by "the Madonna of the Assumption" to be revenged. Now Nedda's lover Silvio (baritone), a local farmer, emerges from the shadows. He pleads with her to elope with him that night after the performance. Nedda is persuaded. But, during their rapturous duet (*E allor perché, di, tu m'hai stregato?*) the vengeful Tonio discovers the pair together and runs off to the tavern to fetch Canio. Canio arrives in time to overhear Nedda's words "Tonight, love, and forever I am yours." With a yell he breaks in upon them but Silvio escapes. In a frenzy Canio turns upon Nedda demanding her lover's name (*Il nome! Il nome! . . .*). Nedda refuses. Beppe (tenor) disarms Canio while Tonio counsels him to be calm. Let them dissemble and be watchful and prepare for the play. The lover is bound to betray himself in time. Canio, in shame and anger, bursts into one of the best known of all operatic numbers (*Vesti la Giubba*), "On with the motley." He must don the motley and play the fool for laughs while his wife betrays him and his own heart is breaking.

ACT II

The players' mobile "theatre" has been set up and the play is about to begin. The audience (with Silvio among them) waits impatiently. The drama that

follows is the personal tragedy of the actors themselves. Punchinello (Canio) has gone away for the night and his wife Columbine (Nedda) awaits her lover Harlequin, whose voice is soon heard in a serenade. Taddeo, the clown (Tonio), returning from market, interrupts the scene. He makes oafish advances to Columbine. Harlequin appears, gives Taddeo a drubbing and sends him away to the great amusement of the stage audience. The "lovers" sit down to the supper Columbine has prepared. Taddeo bursts in to warn them of Punchinello's approach. Canio, as Punchinello, arrives in time to hear Nedda repeat in the play the selfsame words that he had heard her use to Silvio earlier that night ("Tonight, love, and forever I am thine"). The anguished Canio soon becomes confused between the fiction of the play and the reality of his own situation. He loses his head and forgets

his words. Nedda desperately tries to stay in character and play out her part. The audience is greatly diverted by the apparent veracity of the acting and applauds Canio's passionate denunciation of the faithless wife in the dramatic passage *No, Pagliaccio non sono* ("A player no more, I am a man with an aching heart that calls for his dishonour to be paid for with blood . . .") The audience begins to grow uneasy at Canio's increasing violence. Nedda steadfastly refuses to name her lover and attempts to escape into the audience. As Canio draws his knife and stabs Nedda, Silvio struggles to reach her. Canio then turns savagely upon Silvio with the words *Ah! Sei tu* ("So, it's you . . .!") and kills him too. Canio, dazed by the horror of what he has done, addresses his audience *La commedia è finita!* ("The play is ended!").



ITALIAN CULTURAL INSTITUTE DUBLIN

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April 24, 26, 28. May 1, 4. At 7.45 p.m.

LA BOHEME

By GIACOMO PUCCINI (1858-1924)

Text by Giacosa and Illica

Rudolfo, A Poet	ANTONIO BEVACQUA
Marcello, A Painter	ATTILIO D'ORAZI
	{ GIOVANNI GUSMEROLI (April
	24, 26)
Colline, A Philosopher	{ ALDO FRATTINI (April 28, May 1,
	4)
Schaunard, A Musician	ALBERTO CARUSI
Benoit, A Landlord	PATRICK RING
Alcindoro, A State Councillor and follower of Musetta .	PATRICK RING
Parpignol, An Itinerant Toy Vendor	PATRICK BRENNAN
Custom-House Sergeant	LUCIANO PECCHIA
Musetta, A Grisette	TERRY REID
Mimi, A Maker of Embroidery	ANNA MARIA BALBONI
Students, Work Girls, Citizens, Shopkeepers, Street Vendors, Soldiers, Waiters, Boys, etc.	

RTE SYMPHONY ORCHESTRA

(By kind permission of the RTE Authority)

Conductor : NAPOLEONE ANNOVAZZI

Producer : PHILIPPE PERROTTET

Scenery designed by PHILIPPE PERROTTET and built and painted at the Gaiety Theatre Workshops under the supervision of Mr. ROBERT HEADE

Costumes by CASA JOLANDA, Rome

Make-up by MAX FACTOR

Time : About 1830

Place : Latin Quarter, Paris

Act I

An artist's studio in Montmartre, Christmas Eve

Act II

Outside the Cafe Momus in the Latin Quarter, the same evening

Act III

An inn near a toll gate, two months later

Act IV

The studio in Montmartre, some months later

LA BOHÈME

By GIACOMO PUCCINI (1858-1924)

"La Bohème" came after "Manon Lescaut" and before "Tosca". For the plot, the librettists, Giacosa and Illica, drew on Murger's novel "Scenes de la Vie de Bohème". The opera's first performance was at the Teatro Regio, Turin, on 1st January, 1896. The young Toscanini was the conductor. On that occasion the reception was mixed but very rapidly the opera became one of the most popular in the entire Italian repertoire.

ACT I

There is no overture. The curtain rises almost immediately, and discloses a typical Bohemian studio of a poverty-stricken aspect, on Christmas Eve, where the four Bohemians — Rudolph, a poet, Marcel, a painter, Schaunard, a musician, and Colline, a philosopher, live and work. From the window one sees the snow-clad roofs of Paris. But there is no fire in the stove, and Marcel (who is painting a great picture of the Passage of the Red Sea), and Rudolph (who is writing a masterpiece) are very cold. They finally decide to light a fire with the manuscripts of one of Rudolph's great tragedies. Colline enters, despondent at not having been able to pawn anything, but regains his spirit at the sight of the cheerful blaze. Their spirits rise still further when Schaunard enters with provisions and wine and explains that he has earned money by playing for a gentleman who was anxious to drown the noise of a neighbour's screeching parrot and by poisoning the bird. They decide to drink and then to dine at a restaurant. The landlord, Benoit, enters demanding his rent, and having drunk some wine, confesses to an escapade, whereat the four artists, in mock indignation, turn him out of the room. They then propose to go to dinner at the Café Momus in the Quartier Latin, but Rudolph says he must stay in to finish an article for a paper. The others have scarcely gone when a timid knock is heard at the door and Mimi enters and excuses herself, explaining that

as she was on her way to her room her candle had gone out. She is seized with a fit of coughing and swoons, and when she revives she lights her candle and is about to go out, when she remembers that she had put her key on the table. As Rudolph goes to the door, his candle, too, is blown out, and they look for the key in the dark, but in vain, for Rudolph has artfully put it in his pocket. As they both grope under the table, their hands meet, and this gives Rudolph his opportunity for singing his Romance "*Che gelida manina*" and he goes on to explain who and what he is. In reply Mimi sings her famous song "*Si, mi chiamano Mimi*". She explains that her real name is Lucia, and she is a flower girl living in an attic in the same house. By this time Rudolph's companions have grown impatient and call for him from below. He answers that he will follow as soon as he can. Then Rudolph passionately declares his love for Mimi in a duet which follows "*O soave fanciulla*". As the curtain falls they go out arm-in-arm, singing the last bars of the duet.

ACT II

In the second act we see another aspect of Bohemian life, its reckless irresponsible gaiety, as a background to a human tragi-comedy. We are in a public place

Thirty-Seven

outside the Café Momus in the Quartier Latin, the favourite haunt of the four Bohemians who were nick-named "The Four Musketeers" because they were inseparable. There is a great crowd, the hawkers are plying their trade, all the bustle of Christmas Eve is at its height. Colline, Schaunard and Marcel, who have not been able to find room in the crowded café, take possession of a table on the pavement. Rudolph and Mimi join them a little later, the girl wearing a smart bonnet which Rudolph has bought for her. They order supper, and presently Musetta, a former flame of Marcel, enters accompanied by a rich admirer, Alcindoro, a Councillor of State, whom she treats very badly. She sees Marcel and tries in vain to attract his attention. Marcel is in great agitation and his friends enjoy what they call "the stupendous comedy". He is about to go, unable to bear it any longer, when Musetta sings her Waltz song "*Quando me'n vo'*" which holds him spellbound. Mimi, with feminine intuition, guesses that Musetta and Marcel really love each other. Musetta determines to get rid of her troublesome admirer, feigns to have a great pain in her foot, and sends him to a boot shop to buy a pair of easier shoes. As soon as he is gone Marcel rushes forward to her and a great reconciliation takes place. She joins the merry party and finally they follow the patrol which now enters with its drums and pipes, carrying her off shoulder high, just as Alcindoro enters and is confronted with the bill for the whole party.

ACT III

About two months have elapsed, and we are taken to an inn on the outskirts of Paris on a frosty morning. The Customs Officers are guarding the gate and vendors of provisions peer through it. From the opposite direction—from Paris—comes Mimi in great agitation, and asks a servant to tell her where Marcel is. She brings him out and Mimi appeals to him—"Oh, good Marcel, oh, help me!" She complains of Rudolph's mad groundless jealousy. Marcel tells her they had better part and she begs him to aid her, and he goes in to wake Rudolph, while Mimi conceals herself behind a tree. Rudolph comes out and explains to Marcel—"I want a separation from Mimi"—He suspects her, he says, and is heart-broken that he has no money and cannot do anything to cure her of the terrible illness which is killing her. In spite of Marcel's efforts to prevent Mimi from hearing what Rudolph says, she understands and is overcome with grief, and her sobs and coughing reveal her presence to Rudolph; as they fall into each other's

Thirty-Eight

arms Musetta's laugh is heard from inside the tavern. While Mimi and Rudolph exchange vows, and Mimi tells him she won't return "*Donde lieta usci*" Musetta and Marcel have a fierce lover's quarrel, and the blending of tragedy and comedy in the quartet which ensues makes the scene one of the most beautiful in the Opera. As the curtain falls Mimi and Rudolph go out arm-in-arm singing of the happiness which awaits them at the coming of Spring.

ACT IV

We are now back in the Bohemians' garret. Marcel and Rudolph are talking. Marcel has seen Mimi, and Rudolph has seen Musetta, both living in luxury; each strives to appear indifferent as he hears the story. They utter their feelings, however, in a duet, "*O Mimi tu più non torni*" and Rudolph gazes lovingly at Mimi's old bonnet which he takes from a table drawer. They are interrupted by Schaunard and Colline, who arrive carrying provisions—bread and herrings—and they have a meal, pretending that it is a great banquet. After the meal they grow merry and dance; their games ending with a mock duel with the fire irons between Schaunard and Colline. When the fun is at its height, Musetta enters, greatly agitated, and tells them Mimi is with her but too weak to climb the stairs. Rudolph rushes out and brings her back and places her gently on the bed, and Musetta tells the others how she had found Mimi; she had begged to be allowed to die with Rudolph. Mimi tries to effect a reconciliation between Musetta and Marcel. Mimi is cold and hungry but there is nothing to give her. Musetta takes off her diamond earrings and gives them to Marcel, bidding him to sell them and buy food and fetch a doctor and then goes out with him. Colline now makes up his mind to pawn his overcoat and addresses it in mock heroic terms "*Vecchia zimarra, senti*". Schaunard then goes out, leaving Rudolph and Mimi alone. Mimi, who had seemingly been asleep, now speaks to Rudolph, who has all the time been by her bedside "*Sono andati*". They talk of the past, and as they talk the music recalls their first meeting. A violent cough interrupts her, Musetta and Marcel come back, she with a muff, he with medicine. They busy themselves with the medicine, and Mimi eagerly warms her hands with the muff, while Musetta prays for her friend. At this moment, the sun comes out to shine on Mimi's face. Musetta motions Rudolph to hang her cloak over the window. As he does so Mimi falls back dead. Rudolph flings himself on the bed sobbing, while the others stand around, grief stricken, as the curtain falls.

April 30. May 2, 5. At 7.30 p.m.

LA FORZA DEL DESTINO

By GIUSEPPE VERDI (1813-1901)

Text by Francesco Mario Piave

Donna Leonora di Vargas	MARIA ANGELA ROSATI
Preziosilla, A Gypsy	DEIRDRE GRIER
Don Alvaro, Lover of Donna Leonora	GIUSEPPE GIACOMINI
Don Carlo di Vargas, Leonora's Brother	PEDRO FARRES
Padre Guardiano, A Franciscan Monk	GIOVANNI GUSMEROLI
Marchese di Calatrava, Leonora's Father	BRENDAN KEYES
Fra Melitone, A Franciscan Monk	ALBERTO CARUSI
Curra, Leonora's Maid	OLIVE DUNCAN
The Mayor of Hornachuelos	PATRICK O'ROURKE
Trabucco, A Muleteer	HOWARD HANFORD
A Surgeon	HOWARD HANFORD

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Make-up by MAX FACTOR

Time : Middle of Eighteenth Century

Place : Spain and Italy

Act I

A room in Leonora's house

Act II

Scene 1 : An inn at the village of Hornachuelos

Scene 2 : Outside the monastery of "Madonna degli Angeli"

Act III

Scene 1 : Near Velletri in Italy

Scene 2 : A military camp near Velletri

Act IV

Scene 1 : Convent of "Madonna degli Angeli"

Scene 2 : Outside the monastery of "Madonna degli Angeli"

LA FORZA DEL DESTINO

THE FORCE OF DESTINY

By GIUSEPPE VERDI (1813-1901)

La Forza del Destino belongs to Verdi's middle period, coming between *Un Ballo in Maschera* and *Don Carlos*. It is in four Acts. Piave's libretto is based on the play *Don Alvaro, O La Fuerza del Sino* by the Spanish dramatist Pérez de Saavedra, Duke of Rivas. The opera was commissioned by the Imperial Theatre, St. Petersburg, where it was first performed in 1862. The revised version now in general use, with alterations to the libretto by Ghislanzoni, was performed for the first time at La Scala in 1869.

Setting: Spain and Italy in the eighteenth century.

The Overture founded on themes from the opera is well known, frequently being featured in orchestral concerts.

ACT I

In his castle in Seville the Marquis of Calatrava (bass) bids good-night to his daughter, Leonora (soprano). Her "good-night" is emotional since she intends to elope that night with Don Alvaro a Peruvian unacceptable because of his Inca blood to the Marquis who is a grandee of Spain. When her father leaves, Leonora sadly bids farewell to her home and family in the aria *Ma pellegrina ed orfana*. Alvaro (tenor) arrives and overcomes Leonora's last minute hesitations (duet). As the pair are finally about to leave, they are surprised by the sudden entry of the Marquis. He accuses Alvaro of attempted seduction and insults his origins. When the Marquis draws his sword Alvaro yields at once throwing his pistol to the ground in token of surrender. As it falls it accidentally discharges, mortally wounding the old man, who curses both Leonora and Alvaro. They escape together.

ACT II

Scene I

At an inn in the village of Hornachuelos in Spain. In their flight Leonora and Alvaro became separated.

Forty

Alvaro was wounded by the servants of the Marquis. Each believes the other to be dead. Among the crowd at the inn is Leonora's brother, Don Carlo (baritone), disguised as the student, Pereda. He is in pursuit of his sister and her lover determined to kill both to avenge his father's murder. Leonora herself now appears at the inn, protectively disguised in male clothes, on her way to find refuge in the nearby monastery. Recognising her brother she immediately withdraws. Preziosilla (mezzo-soprano), a Gypsy girl, sings a martial song *Al suon del tamburo* ("To the sound of the drum") informing those present that war has broken out in Italy and urging the men to join the army. She reads Carlo's hand, tells him that he is no student and predicts tragedy for him. A band of pilgrims enter on their way to the Franciscan Monastery of Hornachuelos. There follows a passage between Carlo and Trabucco (tenor), the Muleteer, who accompanied Leonora. Carlo suspecting something odd about the "young man" quizzes Trabucco about the identity of his passenger but Trabucco evades the questions. Challenged to talk about himself, Carlo tells them in the ballad *Lo vuol saper. Ecco l'istoria mia* ("This is my story"). He is a student just graduated from Salamanca but that he had abandoned his studies to join his friend Vargas (i.e. himself) in the pursuit of the latter's sister and her lover, the killer of Vargas' father. The pursuit had, however, been vain. Only Preziosilla disbelieves the story. Leonora, who overhears the ballad, now knows that her lover is still alive and believes he has abandoned her.

Scene II

Leonora has arrived at the Monastery of the Madonna degli Angeli. In her aria *Madre, madre pietosa vergine* she begs the Madonna for forgiveness and hopes to expiate her sins in this holy place. The porter, Fra Melitone (baritone) appears at the grille in response to her ringing of the bell. This testy,

ardonic friar must surely have been one of the "characters" of his community. He is a *Buffo* figure and has been described as "a direct ancestor of Falstaff." To Leonora's request to see the Father Superior, Melitone replies that this is no hour to disturb the Monastery and bids her come back when the church opens at five o'clock. However, Leonora persists and Melitone goes off grumbling and returns with the Superior (bass). The latter dismisses Melitone, who would like to eavesdrop out of curiosity. The distraught Leonora reveals that she is a woman and the "sinful" Leonora di Vargas, whose story is already known to the Superior. There follows a long scene between them. When the Superior suggests that Leonora should take refuge in a convent she asks to be allowed to live as a hermit for the rest of her days in a cave which is near the Monastery. Recognising the firmness of her resolve the Superior consents. He tells Melitone to summon the community and bids Leonora don a friar's robe. The Superior announces that there is to be a new occupant of the cave, placing an interdict on any who shall approach the cave or even seek to discover the occupant's identity. In the superb ensemble *O vergine degli angeli*, which closes this scene, all invoke the protection of Our Lady of the angels for the new hermit.

ACT III

Scene I

In Italy at Velletri. The Spaniards are at war with the Austrian forces. In the military camp we find Alvaro, who is serving as a Spanish Officer under the name of Federico Herreros. In the *Romanza* which begins *La vita e inferno al infelice* he reflects on the unhappiness of his life and mourns for his Leonora, whom he believes to be dead. There are sounds of a brawl. Alvaro rushes out, to return with Don Carlo, also an officer and also serving under a false name. Alvaro's intervention has saved Carlo from being killed in a dispute over a card game. Each ignorant of the other's identity, the two swear eternal friendship. The battle is joined. Alvaro is wounded and tended by Carlo and a surgeon. When Carlo tells Alvaro that for his heroism he will be awarded the Order of Calatrava, Carlo observes how Alvaro shudders at the mention of the Calatrava name. Carlo's suspicions are aroused. Nevertheless, when the wounded Alvaro asks him to promise on oath that, in the event of his dying, he (Carlo) would destroy unopened the sealed packet of papers in the casket which he hands him Carlo agrees. Here takes place between them the great tenor-baritone duet *Solenne in quest'ora*—"In this solemn hour . . ." When Carlo is alone he recalls Alvaro's reaction to the Calatrava name. Resisting his temptation to open the sealed papers he, however,

investigates the casket and finds therein the portrait of his sister, Leonora. He is now certain that Alvaro is the killer of his father and when the surgeon reports that Alvaro will survive his wounds, Carlo exults that he may yet avenge his father's death both on Alvaro and Leonora.

Scene II

Two months later Carlo and Alvaro, the latter now recovered from his wounds, confront each other again. Carlo declares to Alvaro who he is and his intention to kill both Alvaro and Leonora, who is still alive. In the duel that follows Carlo is wounded. Alvaro, horrified at having again shed Vargas blood, unwillingly and through an evil fate, resolves to seek peace and forgetfulness in a cloister.

Dawn breaks and the military camp comes to life. Soldiers, recruits, peasants and camp-followers led by Preziosilla, enact a lively scene. Preziosilla sings a tarantella to hearten the recruits. The merry-making is interrupted by Fra Melitone, who in his "sermon" roundly denounces the drunkenness and licentious behaviour ("*Venere, bacco, venere*") in the camp. Preziosilla saves him from the ire of the Italian soldiers present and concludes the scene in the rousing "Rataplan" in which all join.

ACT IV

Scene I

The Monastery of Hornachuelos to which Alvaro (now Father Raffaele) had retired five years earlier, totally unaware of the nearby presence of Leonora in her cave. There ensues the marvellous scene of comic relief where Fra Melitone, in a very bad humour, is doling out stew to the Monastery's beggars—a job he inherited only 3 days before from Padre Raffaele and which he detests. The beggars are cheeky and deride his stew as "swill." Laying about him with his ladle, Melitone berates the mob for their greed and "dreadful fertility". Despite the rebukes of the Father Superior, Melitone's temper grows worse. When the beggars clamour for Padre Raffaele, who was "so much kinder and a real saint," he loses it altogether, kicks over the pot of stew and chases the beggars away. A cloaked figure is admitted by Melitone. It is Don Carlo who has finally run Alvaro to earth. When he demands to see Padre Raffaele, Melitone replies "We have two of them. Do you want the one that's fat and deaf or him that's skinny with the burning eyes?" As he waits Carlo rejoices that vengeance is his at last. When Alvaro appears Carlo produces two swords and demands a duel. As a priest Alvaro has to refuse despite Carlo's taunts of cowardice. When, however, Carlo insults his "mulatto" birth and finally strikes him across the face Alvaro's resistance crumbles, he

seizes one of the swords and they exit fighting furiously.

Scene II

The scene changes to Leonora's cave. In the famous aria *Pace, pace, mio dio* she implores God for peace. Her years of suffering in this lonely place have failed to extinguish the disturbing image of Alvaro from her mind. Hearing footsteps she retires to her cave, uttering a malediction on the intruder. The intruder is

Alvaro, with bloody sword, who begs the "hermit" to shrive a dying man. Once more he has killed a Vargas. Leonora rings her bell for help. Recognising Leonora at last Alvaro tells her that the dying man is her brother. As Leonora reaches him Carlo stabs her mortally. Alvaro curses the cruel fate that has pursued them. In the trio of great beauty which closes the opera Alvaro and the dying Leonora, at the urging of the Father Superior, accept their destiny as the Will of God.



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May 7, 9, 11, at 7.45 p.m.

FALSTAFF

By GIUSEPPE VERDI (1813-1901)

Text by Arrigo Boito

Sir John Falstaff	ATTILIO D'ORAZI
Fenton, A Young Gentleman	ANTONIO BEVACQUA
Ford, A Wealthy Burgher	GIORGIO GATTI
Dr. Cajus	BRENDAN CAVANAGH
Bardolph	ANGELO MERCURIALI
Pistol	GIOVANNI GUSMEROLI
Alice Ford, Ford's Wife	ANNA MARIA BALBONI
Nannetta, Her Daughter	NICULINA MIREA CURTA
Mistress Page	RUTH MAHER
Dame Quickly	SILVANA MAZZIERI

Burghers and Street-Folk, Ford's Servants, etc.

RTE SYMPHONY ORCHESTRA

(By kind permission of the RTE Authority)

Conductor: NAPOLEONE ANNOVAZZI

Producer: PHILIPPE PERROTTET

Scenery designed by PHILIPPE PERROTTET and built and painted in the Gaiety Theatre Workshop under the supervision of Mr. ROBERT HEADE

Costumes by CASA JOLANDA, Rome

Make-up by MAX FACTOR

Time: Reign of Henry IV

Place: Windsor

Act I

Scene 1: A room at the Garter Inn

Scene 2: The garden of Ford's house

Act II

Scene 1: A room at the Garter Inn

Scene 2: Ford's house

Act III

Scene 1: A room at the Garter Inn

Scene 2: Herne's Oak in Windsor Forest

FALSTAFF

By GIUSEPPE VERDI (1813-1901)

The three operas of Verdi's last and greatest period were "Aida," "Othello" and "Falstaff." The Dublin Grand Opera Society presented "Aida" in 1958, "Othello" in 1959 and now for the second time offers "Falstaff," Verdi's only comic opera.

All his life Verdi was an ardent admirer and student of William Shakespeare. "Shakespeare was one of the poets of my predilection since my earliest youth. I read and re-read him continuously," he wrote. He had already founded operas on "Macbeth" and "Othello" and over the years had returned again and again to the idea of a comic opera based on the "Merry Wives of Windsor." But nothing came of it until his fortunate association with Arrigo Boïto, the distinguished composer and man of letters. Boïto had provided Verdi with the libretto for "Othello" and finally persuaded him to start work on "Falstaff." Late in 1890 (three years after "Othello") the composition of "Falstaff" began. Verdi was then 77. In less than three years the opera had its first performance at the Scala, Milan, on 9th February, 1893.

What emerged from Verdi's labour of some two-and-a-half years was the comic opera he had always wanted to write as well as the masterpiece of his long life. It is indeed a masterpiece by any standards and remarkable if only for the fact that it was a complete break with nearly everything Verdi had done before. Gone were the conventional *pezzi chiusi*—the conventional arias, duets and concerted numbers—of the early and middle periods. The new style reveals instead a perfect fusion of words, action and music. The orchestral writing has a richness and variety not hitherto found in Verdi, pointing, illustrating and commenting upon characters and situations as it moves fleetly along. Inspiration never flags in this marvellous, effervescent score from the moment the curtain rises without an overture.

Boïto's libretto is a synthesis of the Falstaff episodes in "The Merry Wives of Windsor" and "Henry IV."

The action takes place in Windsor in the reign of Henry IV.

Forty-Four

ACT I

Scene I

The curtain rises to reveal Sir John Falstaff (baritone) seated in his great armchair in the Garter Inn. He has dined enormously and consumed five bottles of sherry. He is now calling for another and pays small attention to the complaints of Dr. Caius (tenor) of having been beaten and robbed last night by Sir John himself and his two ruffianly servants, Pistol (bass) and Bardolph (tenor). Sir John reproves the pair only for having bungled the job and is more concerned with the circumstances that, as usual, he is short of cash and cannot pay for the immense supper just eaten. But he has a plan to raise the wind. He has, he tells the pair, noted certain admiring glances from Mistress Alice Ford and Mistress Meg Page, wives of wealthy burghers of the town. These good ladies hold their husbands' purse strings and perhaps by laying siege to the ladies he may gain access to the purses. Already he has written identical letters to each proposing an assignation.

When bidden to deliver these letters, Pistol and Bardolph huffily decline—considering such a mission to compromise their "honour." Falstaff despatches a page with the letters. Turning to the two ruffians he instructs them in the nature of this "honour" (the "Honour Monologue"). In truth, it cannot fill a man's belly, set a broken shin, mend a foot or even restore a hair. What then is it? Only a word that flies away in the wind. His satirical discourse concluded, the Knight seizes a broom and chases the pair from his presence.

Scene II

Outside her house Alice Ford (soprano) and Meg Page (mezzo-soprano) compare the letters they have received. Mistress Quickly (mezzo-soprano) and Alice's daughter Anne (soprano)—Nannetta in the opera—are admitted to the secret. Amidst great chattering and excitement all agree that this impudent "winebag,"

this "mountain of lard" must be taught a lesson. Quickly is commissioned to bear a letter to the Knight in which Alice Ford confesses her passion for him and accepts the assignation.

Meanwhile Pistol and Bardolph in revenge for their dismissal tell Ford of their late master's amorous-financial designs on his wife. If he is not watchful he will be cuckolded. Ford, a very jealous husband, resolves to probe their story further by introducing himself in disguise to Falstaff.

A charming lyrical interlude throughout the Scene is the love-making of Nannetta and Fenton (tenor) who take advantage of all the noise and commotion to exchange kisses. They must be circumspect, however, as Ford intends to marry Nannetta off to the elderly and ridiculous Dr. Caius. The hilarious Scene ends with the despatch of Mistress Quickly on her errand.

ACT II

Scene I

We are back at the Garter Inn. Quickly's interview with Falstaff is one of the most amusing episodes in this opera. Approaching the Knight with deep obeisances (*Reverenza . . . !*) she explains that she is there on behalf of Mistress Alice Ford who, poor lady (*Poverna donna!*), sighs and sickens for love of Sir John and would gladly receive him between the hours of two and three (N.B. the often repeated *Dalle due alle tre*) when her husband, Ford, is always absent. The meeting is arranged and Quickly leaves Falstaff to preen himself that he is still a charmer.

Now arrives Signor Fontana (Shakespeare's Mr. Brook). It is Ford in disguise. He bets Sir John, whom all know to be so irresistible in love, to "lay amiable siege" on his behalf to Mistress Alice Ford with whom he (Fontana) is madly in love. In anticipation he presents the Knight with the more than acceptable gifts of a demi-john of Cyprian wine and a purse of gold. Falstaff is able to inform his visitor that he has an assignation with the lady that very afternoon. Falstaff retires "to make himself beautiful" for the tryst. Ford, believing the worst, indulges in a fit of hysterical rage and jealousy in the violent "Jealousy Monologue"—*E sogno o realta?*

ACT II

Scene II

In Ford's house Mistress Quickly reports to her excited cronies on her visit to Sir John. Their chattering is halted when Nannetta burst into tears about the cruelty of her father in forcing her into marriage

with the foolish Dr. Caius. Her mother and the others assure her they will circumvent the marriage. Servants bring in a vast laundry basket and Alice bids them be ready to throw it out the window later at a sign from her.

Falstaff arrives. During his wooing of Alice there occurs the incomparable vocal gem of the opera, the fleeting lines *Quant' ero paggio*, where Sir John assures her that he was not always fat. Indeed, when page to the Duke of Norfolk he was "as supple and slight as to slip through a ring." As Falstaff makes more violent love Quickly rushes in, as pre-arranged, to warn Alice that Ford has come home unexpectedly. Meg follows soon in a genuine panic shouting that Ford has returned in earnest and in a very bad temper. As Ford, followed by Pistol, Bardolph, Caius and a crowd of friends and relations swarm in, Falstaff retires behind a screen. There he remains undiscovered. When the search party moves upstairs he is unceremoniously bundled, thoroughly frightened, into the great laundry basket and covered with the dirty linen. Nannetta and Fenton retire behind Falstaff's screen. Their whispering is heard by Ford who thinks he has caught his wife and her lover *in flagrante*. Finding instead his daughter and Fenton, Ford is further enraged by this new treachery. The pursuit continues. As soon as the coast is clear, Alice orders the servants to tip the washing basket and its tenant out the window and into the Thames below. The Merry Wives beckon Ford to the window to enjoy the spectacle.

ACT III

Scene I

Outside the Garter Inn, Falstaff broods on his recent humiliation—"To be thrown in a basket of dirty linen into the river to drown like a kitten or a blind pup and to be saved only by the buoyancy of my own great paunch! 'Tis a thieving, wicked world, this modern world," he moralises. "No honour left!" As mulled claret is helping to revive his spirits and subdue all the Thames water he has swallowed, he is startled by the voice of Mistress Quickly in a booming *Reverenza*. Mistress Alice, she tells him, was no party to his misfortunes and still longs for an assignation. He should come to Herne's haunted oak at midnight disguised as the phantom Black Huntsman wearing antlers on his head. Sir John falls again into the trap. Mistress Ford explains her elaborate hoax to her husband. All are to meet at Herne's Oak that night dressed as fairies, witches and goblins. Dr. Caius is again promised Nannetta's hand by Ford who will pronounce them man and wife at to-night's revels. Quickly runs off to warn the lovers.

ACT III

Scene II

Herne's Oak in Windsor Great Park at midnight. The Masque of the wedding of the Queen of the Fairies, which Alice has arranged as part of the further punishment of Falstaff, is about to begin. Fenton sings his *Romanza* to which Nannetta joins an exquisite refrain. Alice gives her final instructions. There will be two "bridal pairs"—the Fairy Queen (Nannetta) and Oberon (Fenton) and a second masked couple. Falstaff arrives followed as midnight strikes by Alice. Before Falstaff's courtship has advanced very far Meg calls out that the goblins are coming. Alice rushes off leaving a very scared Knight hoping to become invisible by throwing himself face downwards on the ground as the Fairy Queen and her attendants appear. After Nannetta's ethereal "Fairy Song" — *Sul fil d'un soffio etesio* — Falstaff is discovered

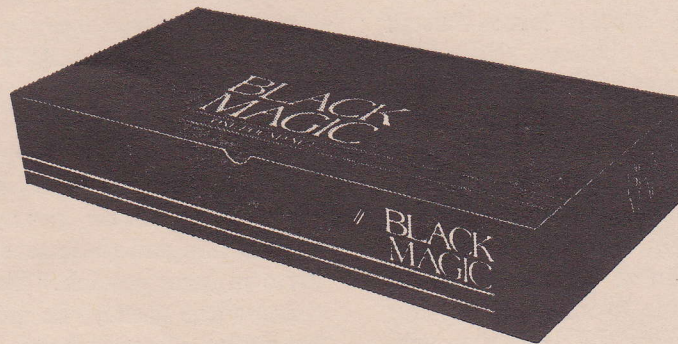
by the mob of goblins, sprites and witches who proceed to pinch, prod and belabour him mercilessly. At length, however, Falstaff, with a great bellow, recognises Bardolph among his tormentors and the spell is broken. Taking the joke well he begins to see that he has been an ass but turns the tables a little by pointing out that without himself and his sense of humour the joke would have lost much of its savour.

The revels continue with the Masque. Ford officiates, believing one of the bridal pairs to be Dr. Caius and his daughter. The Merry Wives, however, have been doing some switching and when the couples unveil Caius finds that his "bride" is Bardolph while Fenton is paired with Nannetta. It is now Ford's turn to accept a situation gracefully and this he does. Falstaff calls for a chorus to wind up the evening and the frolic of "Falstaff" ends in the brilliant fugue:—

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L'uom e nato burlone!

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LE NOZZE DI FIGARO

By WOLFGANG AMADEUS MOZART (1756-1791)

Text by Lorenzo da Ponte

Count Almaviva	.	.	.	.	.	.	ALDO FRATTINI
Figaro, His Valet	.	.	.	.	.	.	RENATO CESARI
Doctor Bartolo	.	.	.	.	.	.	SERGIO PEZZETTI
Don Basilio, A Music Master	.	.	.	.	.	.	PATRICK RING
Cherubino, A Page	.	.	.	.	.	.	SILVANA MAZZIERI
Antonio, A Gardener	.	.	.	.	.	.	BRENDAN KEYES
Don Curzio, A Counsellor at Law	.	.	.	.	.	.	BRENDAN CAVANAGH
Countess Almaviva	.	.	.	.	.	.	ILEANA SINNONE
Susanna, Her Personal Maid, Affianced to Figaro	.	.	.	.	.	.	TERRY REID
Marcellina, A Duenna	.	.	.	.	.	.	RUTH MAHER
Barbarina, Antonio's Niece	.	.	.	.	.	.	MONICA CONDRON
Bridesmaids	.	.	.	.	.	.	{ DYMPHNA CARNEY
							{ MAURA MOONEY

Peasants, Villagers, Footmen

RTE SYMPHONY ORCHESTRA

(By kind permission of the RTE Authority)

Conductor: ALBERT ROSEN

Producer: SANZIO LEVRATTI

Scenery designed by SANZIO LEVRATTI and built and painted in the Gaiety Theatre Workshop under the supervision of Mr. ROBERT HEADE

Costumes by CASA JOLANDA, Rome

Make-up by MAX FACTOR

Time: Eighteenth Century

Place: The Count's chateau of Aguas Frescas, near Seville

Act I

A room in the chateau

Act II

The Countess's boudoir

Act III

The reception hall

Act IV

Grounds of the chateau

LE NOZZE DI FIGARO

MARRIAGE OF FIGARO

By WOLFGANG AMADEUS MOZART (1756-1791)

ACT I

On the morning of their wedding day, Susanna is trying on her dress as Figaro measures the room the Count has allotted to them. She tells Figaro how Basilio, at her music lessons, had advised her to comply with the Count's desires in everything. If so, Figaro says the Count will dance to his tune. Bartolo and Marcellina wish to disrupt the marriage. Bartolo swears vengeance for a past wrong, Cherubino, a page, who has been found flirting with Barberina asks Susanna to beg the Count not to send him away, as he had threatened to do. Cherubino then has to hide as the Count arrives unexpectedly. He hears the Count cajoling Susanna. When the Count discovers him, he instructs Figaro, who is only too pleased, to have Cherubino enlisted in the army and sent to the wars.

ACT II

The Countess implores the Gods to restore her husband's love. Susanna reveals the Count's proposition to her. As a counter-attack they plan to make the Count jealous by having him believe the Countess is meeting another man at night. Their idea is to dress Cherubino as a girl. As they dress him for this role the Count knocks and demands admission. Cherubino hides in a wardrobe. The Countess scornfully rejects the Count's accusations but is obliged to conduct him through her suite to assuage his suspicions. Susanna lets Cherubino out of a window and is herself discovered in his place. As the Count is baffled, Figaro tries to dispel his anger, and in a maze of explanations that go wrong, the gardener appears to complain of a man jumping out of a window on to his flowers. Bartolo and Marcellina, with Basilio, produce a contract and demand Figaro honour its terms—to marry Marcellina unless he can pay off a debt.

Forty-Eight

ACT III

The Count is to try this complicated case. He swears that if Susanna has betrayed him to his wife he'll make Figaro marry the old lady. He asks Susanna to meet him by night. She will if he really wishes to; but he then hears her whisper to Figaro the case is already won. His aria bitterly resents his servant's good fortune. In the sextet that follows it is discovered that Figaro is in fact Marcellina's long lost son. Bartolo and Marcellina depart to regularise the awkward situation. The Countess's great aria asks why her former bliss has changed to sorrow. She dictates a letter Susanna will send arranging an assignation with the Count. Susanna and she herself will exchange clothes. A group of country girls, among them Cherubino dressed as Barberina's cousin, present flowers to the Countess. A wedding procession enters. Marcellina receives a ceremonial hat from the Countess, and Susanna as she curtsies to the Count to receive her wedding veil slips him the letter. During a dance that follows Figaro sees the Count conceal the letter, and his suspicions are roused.

ACT IV

In the garden at night Figaro finds Barberina seeking a message from the Count to Susanna she had dropped. He sings an aria of scornful resentment and hides to await the evidence of his eyes. With the interchange of roles the Count makes fond advances to his wife, and later seems to see Figaro caressing the Countess. His fury yields to astonishment as the Countess reveals the deception. He kneels before her, admits his errors and implores her forgiveness. She graciously pardons him. A brief chorus ends the opera joyfully.

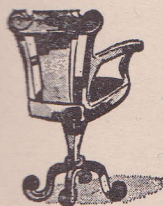
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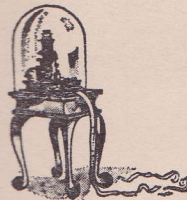
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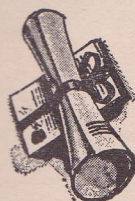
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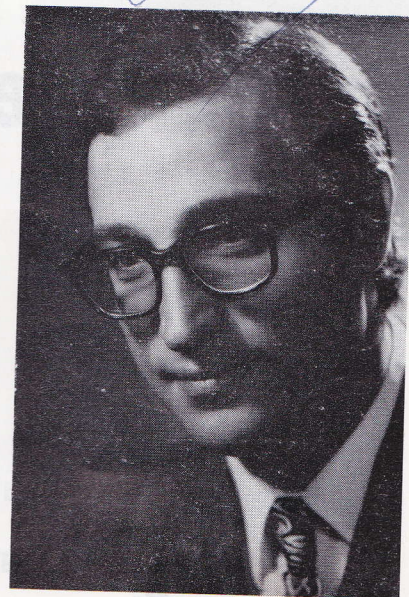
WILSON HARTNELL

The Artistes...

Al mio ranch
 Quiero Patic
 tanto Pffetto
 con
 I mio
 Antonio Bevacqua

ANTONIO BEVACQUA

(Tenor) was born in Messina, where he graduated in Economics and Commerce. After winning a singing competition in Palermo and another in Spoleto he made his debut in *Barber of Seville*. After this first success he sang in Florence, Catania, Piacenza and Palermo. Last February he appeared in the *Il Serraglio* at the Opera in Rome. The Italian Radio engaged him for several operas and concerts. It is his first visit to Dublin where he will sing in *La Boheme* and *Falstaff*.



Alberto Carusi

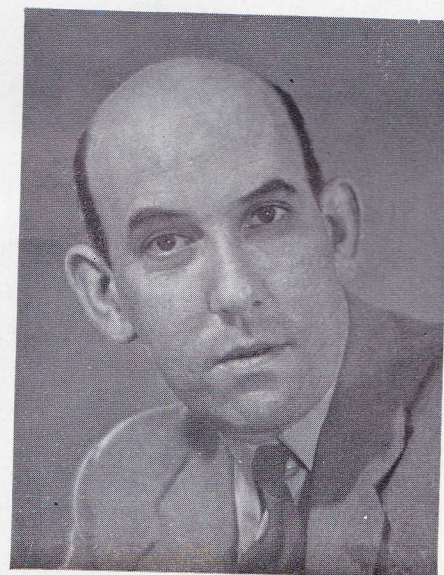
ALBERTO CARUSI

(Baritone) After winning a scholarship studied at Santa Cecilia Conservatory in Rome. This very versatile and valued artist, after his debut at La Fenice in Venice, sang in all the Italian theatres, including the Opera and Caracalla in Rome, Bologna, Spoleto (Festival dei Due Mondi), San Carlo of Naples and Macerata. Active in the concert field and in Italian radio television. He will be heard in the important buffo role of Melitone in *The Force of Destiny*.



BRENDAN CAVANAGH

(Tenor) has sung over the years in a great many of the Society's productions and has appeared as tenor soloist in "Messiah," Rossini's "Stabat Mater," Verdi's "Requiem." He has taken principal tenor roles with Our Lady's Choral Society and Glasnevin Musical Society.



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The Artistes...

RENATO CESARI

(Baritone). This is the first visit to Dublin of the distinguished baritone Renato Cesari who, though born in Buenos Aires, is of Italian nationality. He made his debut at a very early age in the role of Figaro at the Colon Opera House in Buenos Aires. Since then he has performed 150 roles in Italian, French, German, Russian and Spanish opera under the baton of many great conductors such as Serafin and Kleiber and in the most famous opera houses. He is an esteemed interpreter of modern operas and a specialist in the operas of Mozart. Has featured in the complete recordings of *Madame Butterfly*, *La Boheme*, *El Retablo de Maese Pedro* (De Falla) and *Il Maestro di Cappella* (Cimarosa).



ATTILIO D'ORAZI

(Baritone). One of the most popular artists in Dublin returns this year for the very important and difficult role of Falstaff. In these last years D'Orazi has reached the summit of a very brilliant career, having performed more than fifty roles in all the most important Italian and foreign opera houses—La Scala, Opera of Rome, San Carlo of Naples, Comunale of Bologna, Massimo of Palermo, Fenice of Venice, Verdi of Trieste, Petruzzelli of Bari, Regio of Parma, Bellini of Catania, Regio of Turin, Comunale of Genoa, Verdi of Pisa, Terme di Caracalla in Rome, La Monnaie of Bruxelles, Rotterdam, Basel, Bucarest, Amsterdam, Strasbourg, Luxembourg, Tokyo, Lisbon, Cairo, Copenhagen, Barcelona, Glyndebourne.

Attilio D'Orazi

PEDRO FARRES

(Baritone) returns to Dublin to sing in "La Forza del Destino." Is one of the many gifted Spanish artists now successfully invading the Italian opera scene. Made his opera debut in 1963 at the Colon Theatre, Buenos Aires, and has appeared in the major theatres of South America, Spain and Italy and at the Vienna State Opera.



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The Artistes...

RENATO FRANCESCONI

(Tenor) a Roman. He has already been engaged by several opera theatres in Italy and at opera centres as far afield as Munich, Ljubljana, Istanbul, Vienna (Staatsoper), Zurich and Geneva. Second visit to Dublin.

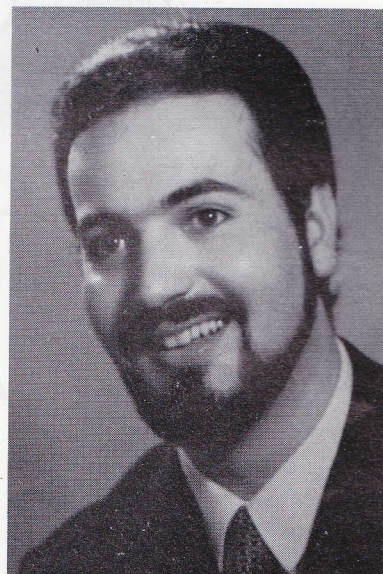


ALDO FRATTINI

(Bass) After having completed his studies at Santa Cecilia in Rome, won the Spoleto competition singing there in *Matrimonio Segreto* (Cimarosa). The Opera House of Rome immediately engaged him in 1971 for *Il Coccodrillo* of Bucchi and Offenbach's *Orpheus in the Underworld* and again for *Aida* in Caracalla. In 1972 his Rome engagements included *Così fan Tutte* of Mozart and also *La Bohème* and *Cenerentola*. This is his first visit to Dublin for roles in *The Marriage of Figaro* and *La Bohème*.

GIORGIO GATTI

(Baritone) born near Florence. Studied in that city and later at the Academy of Santa Cecilia in Rome. Winner at the National Concursus at Palermo and at the National T.V. Concursus in 1972 for "New Rossinian Voices." Has recorded for Italian Radio-television several chamber operas under such famous conductors as Vittorio Gui and Renato Fasano. Stage début at Spoleto in Rossini's *L'Italiana in Algeri* in 1971 which led to engagements at several important opera houses in Italy. First appearance in Dublin.



Get together with a Guinness



The Artists...

GIUSEPPE GIACOMINI

(Tenor) of Padua won the important Viotti Competition at Vercellin in 1966 which led to engagements in all the major opera houses in Italy. He has also sung in the opera houses of Belgium, Holland, Hungary, Turkey and in the international season at the San Carlos of Lisbon. He makes a welcome return visit to Dublin to sing in "Forza del Destino" and "Pagliacci."



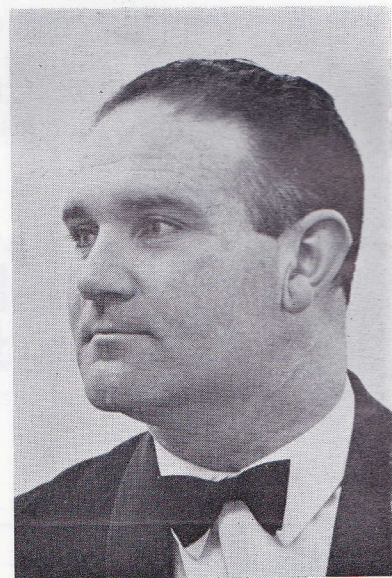
BRENDAN KEYES

(Baritone) won six major trophies at the Feis Ceoil, including the Plunkett Greene and the Joseph O'Mara Cups. He has sung extensively in concert and on radio since his professional career began some five years ago. His initial opera appearance was with the Irish National Opera Company as the Commendatore in "Don Giovanni." This is his fifth season with the D.G.O.S. Has also sung the part of the Red Shadow in the "Desert Song" and of The Mikado in the Gilbert & Sullivan Opera.



GIOVANNI GUSMEROLI

(Bass). After winning a national singing contest made début in Spoleto in the role of Dulcamara (*L'Elisir d'Amore*), after which he sang in many important Italian opera houses—Comunale of Bologna, Opera and Caracalla in Rome, Petruzzelli of Bari, Perugia, Catania, Naples. Recently he sang in Brussels and Bordeaux and in Lecce, where he appeared in *The Force of Destiny*. First appearance in Dublin.



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Angelo Mercuriali is one of the most well-known "tenor utilité" in Italy. He has sung in all the most important Italian and foreign theatres: La Scala of Milan, La Fenice of Venice, Comunale of Bologna, San Carlo of Naples, Colon of Buenos Aires, etc.



PATRICK O'ROURKE

Making his third appearance with the D.G.O.S., Patrick O'Rourke has gained many prizes at the Dublin Feis and also first prize in the National Voice of Ireland Competition. He has also appeared on Ireland's Television and Radio.



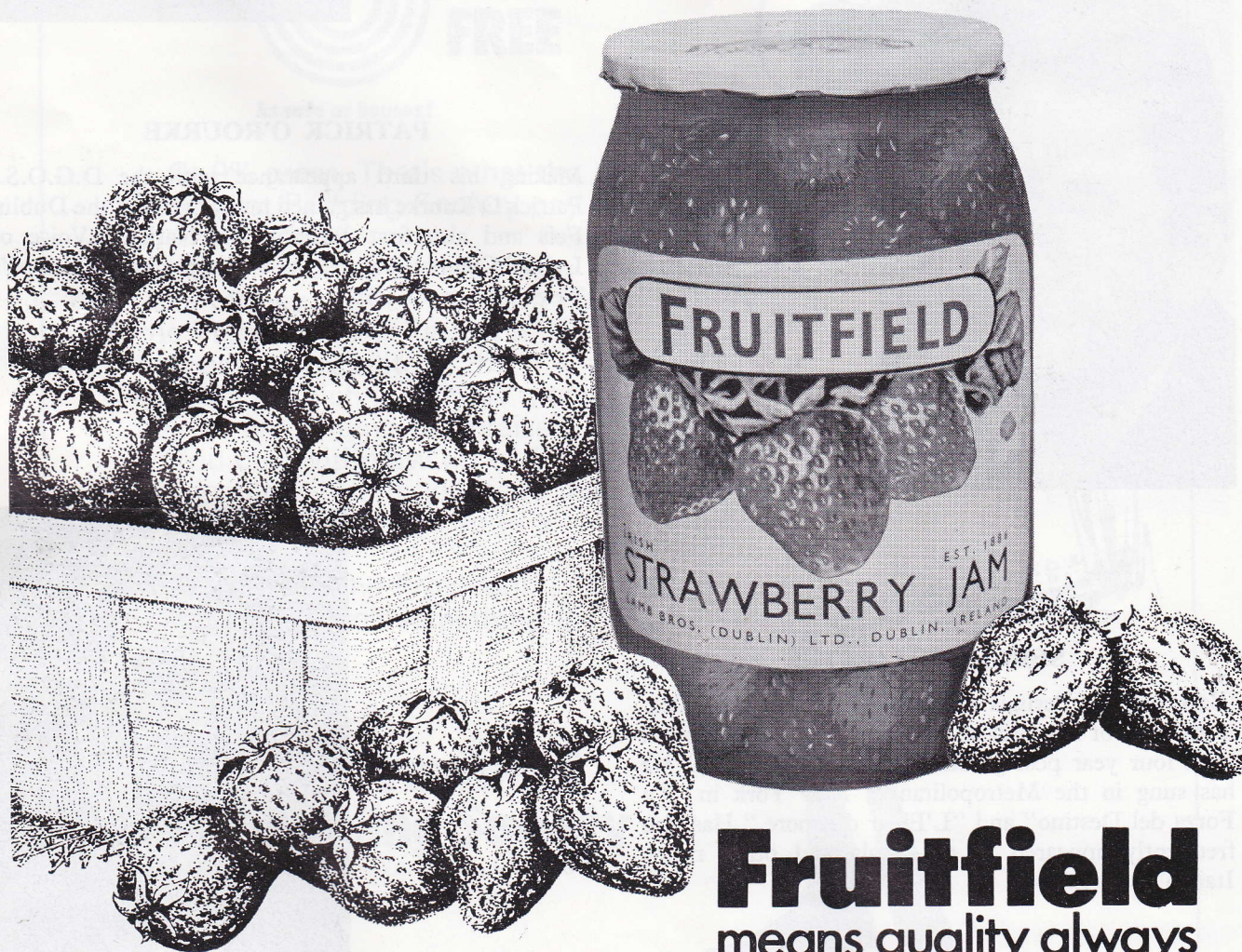
SERGIO PEZZETTI

(Bass) born in Perugia and made his debut in Spoleto in the role of Zaccaria in Nabucco. This was followed by a four year post-graduate course at La Scala. He has sung in the Metropolitan of New York in "La Forza del Destino" and "L'Elisir d'Amore." Has also frequently appeared at the Scala and other major Italian opera houses.



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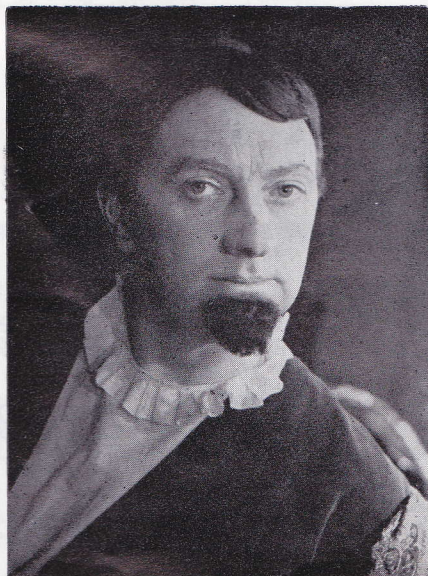


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The Artistes...

PATRICK RING

(Tenor) has appeared in most D.G.O.S. seasons since 1963, his singing in Beethoven's "Fidelio" and in Smetana's "Bartered Bride" (1971) being among his most distinguished performances. Has also sung frequently with the Irish National Opera and in 1970 in Britten's "Albert Herring" at the Wexford Festival. Equally successful in oratorio, he sang the tenor part in the annual performance of Handel's "Messiah" by Our Lady's Choral Society last Christmas. Frequent performer on radio and television.



Dublin - Cork 1973

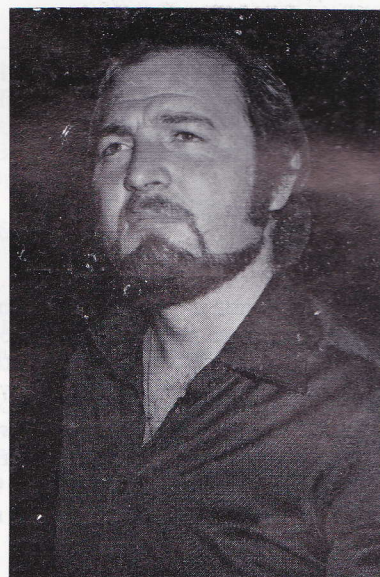
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Salvo la firma

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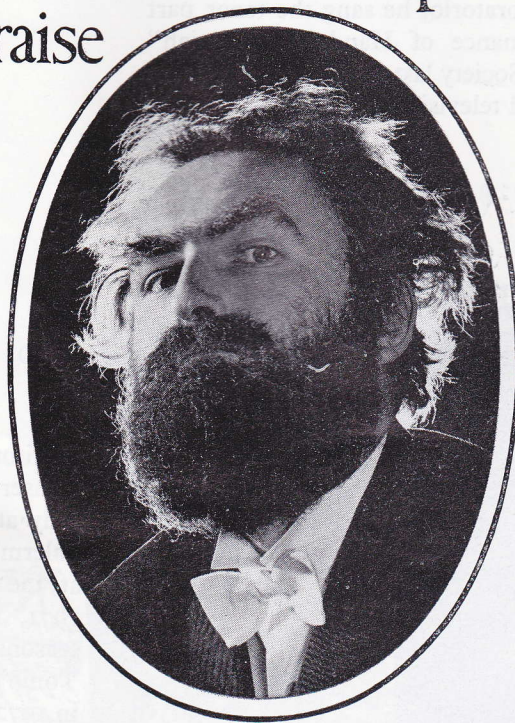
(Tenor) is a native of Naples. Trained at the opera school of the Scala, Milan. Opera début at Spoleto in *Pagliacci* in 1971 as Canio, a part which he has also sung at the Rome Opera. Has also made many concert appearances in Italy. First visit to Dublin.

SALVATORE SASSU

(Baritone) is a native of Sardinia. Studied at the Conservatorio Rossini of Pesaro and competed successfully at the competitions for aspirant opera singers at Palermo and Spoleto. After a 2 years finishing course at the Rome Opera, made his début at Spoleto in 1971. Engaged in 1973 for the annual official opera seasons at Piacenza and Cremona. Sang the part of Tonio in the Italian Radio broadcast of *Pagliacci* in 1972.



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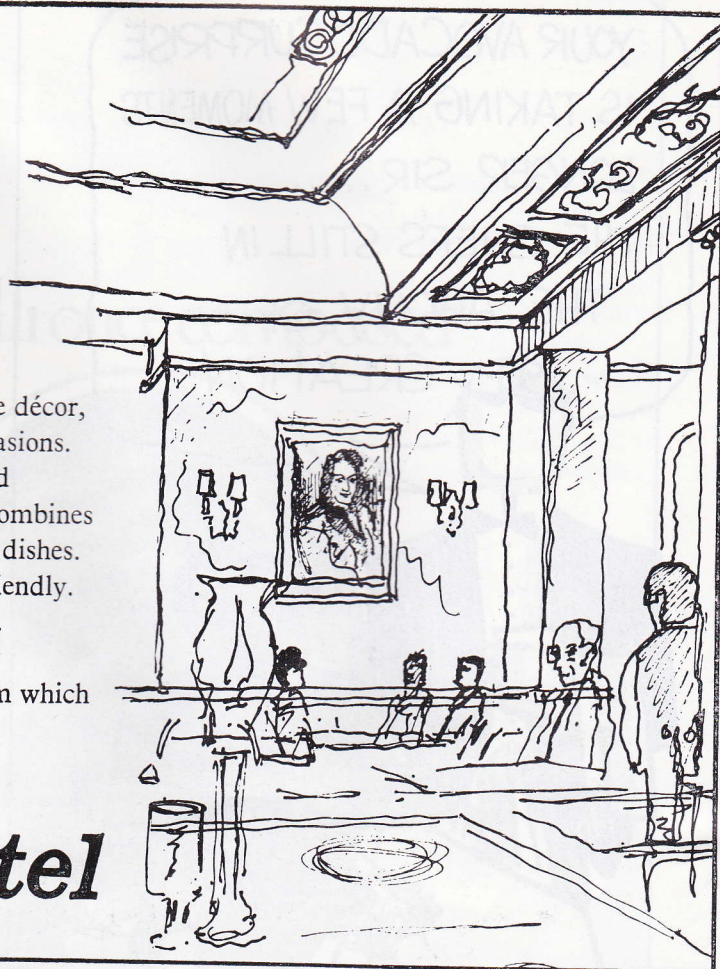
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S—Spring Season

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1967—S.

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1942—W; 1943—W; 1945—S; 1947—S; 1948—S;
1950—S; 1954—W; 1957—S; 1958—S; 1961—S;
1963—S; 1967—S; 1971—S.

L'AMICO FRITZ · Pietro MASCAGNI · (1863–1945)

1952—W.

ANDREA CHENIER

Umberto GIORDANO · (1867–1948)
1957—S; 1959—S; 1964—S; 1970—S.

AVE MARIA · Salvatore ALLEGRA

1959—S.

UN BALLO IN MASCHERA

Giuseppe VERDI · (1813–1901)
1949—S; 1950—S; 1955—S; 1956—S; 1958—S;
1963—S; 1966—W.

IL BARBIERE DI SIVIGLIA

Gioacchino A. ROSSINI · (1792–1868)
1942—W; 1951—S; 1952—W; 1953—S; 1957—S;
1959—S; 1960—S; 1965—S; 1968—W; 1971—W.

THE BARTERED BRIDE

Bedrich SMETANA · (1824–1884)
1953—W; 1971—W.

LA BOHEME · Giacomo PUCCINI · (1858–1924)

1941—S; 1942—W; 1943—S; 1944—W; 1945—W;
1947—S; 1948—W; 1950—S; 1951—S; 1952—S;
1953—S; 1953—W; 1954—W; 1955—W; 1956—S;
1957—W; 1958—W; 1960—W; 1962—S; 1964—S;
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1954—W; 1956—W; 1959—W; 1961—W; 1963—W;
1965—W; 1967—W; 1970—W.

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1960—W; 1973—S.

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1948—W; 1949—W; 1950—W; 1951—S; 1952—W;
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1960—S; 1963—S; 1966—S; 1968—S; 1970—S.

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1946—W; 1947—W; 1949—S; 1950—S; 1951—S;
1952—S; 1953—S; 1954—S; 1955—S; 1956—S;
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O'Meara, Patrick M.
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O'Reilly-Hyland, Dermot
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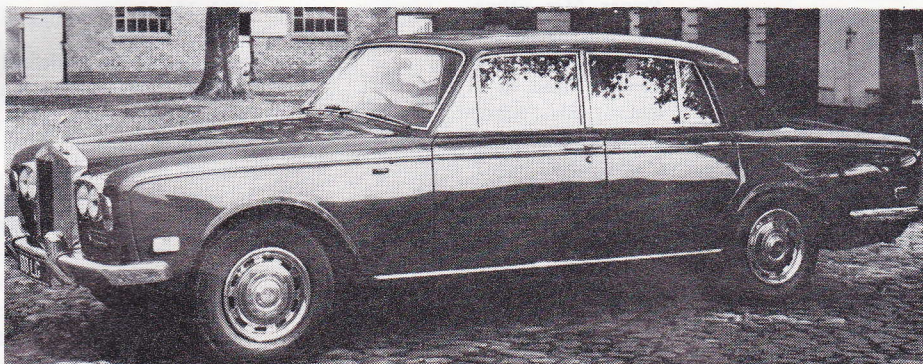
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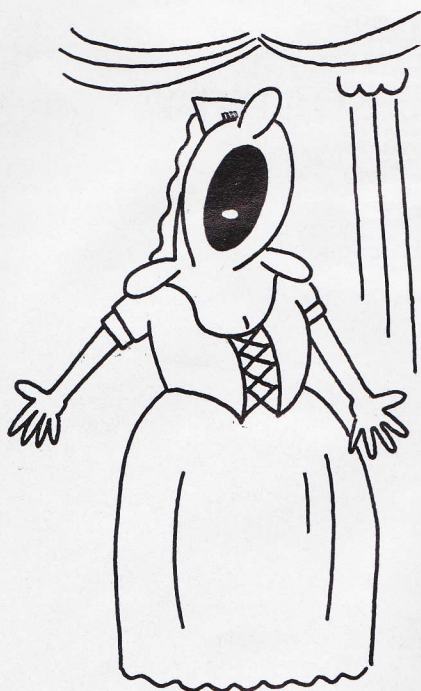
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